

**CREATIVE
WRITING
LEARNING
MODULE**

**Arranged by
Setya Ariani, M.Pd.**



KEMENTERIAN RISET, TEKNOLOGI DAN PENDIDIKAN TINGGI
UNIVERSITAS MULAWARMAN
FAKULTAS ILMU BUDAYA
PROGRAM STUDI SASRA INGGRIS

No. Dok. :

Tgl. Terbit :

No. Revisi :

Hal :

RENCANA PEMBELAJARAN SEMESTER (RPS)

Perguruan Tinggi : Universitas Mulawarman
Fakultas : Fakultas Ilmu Budaya
Program Studi : Sastra Inggris
Mata Kuliah : Penulisan Kreatif (Creative Writing)
Kode Mata Kuliah : 14025220
Semester/sks : 2 (Dua) / 2 SKS
Mata Kuliah Prasyarat : -
Nama Dosen : Setya Ariani, S.Pd., M.Pd.

A. Capaian Pembelajaran Lulusan Prodi yang dibebankan pada mata kuliah ini adalah :

1. *Ranah Sikap*

- a. Berkontribusi dalam peningkatan mutu kehidupan bermasyarakat, berbangsa, bernegara, dan peradaban berdasarkan Pancasila; dalam tugas mengkaji fenomena musik dalam konteks sosial dan budaya serta musik itu sendiri sebagai hasil kebudayaan yang mengandung aspek struktural dan estetika. (S3)
- b. Bekerja sama dan memiliki kepekaan sosial serta kepedulian terhadap masyarakat dan lingkungan; dalam tugas mengkaji fenomena musik dalam konteks sosial dan budaya serta musik itu sendiri sebagai hasil kebudayaan yang mengandung aspek struktural dan estetika. (S6)

2. *Ranah Keterampilan Umum*

- a. Mengkaji pengetahuan dan atau teknologi di bidang keahliannya berdasarkan kaidah keilmuan, atau menghasilkan karya desain/seni beserta deskripsinya berdasarkan kaidah atau metoda rancangan baku, yang disusun dalam bentuk skripsi atau laporan tugas akhir. (KU2)



3. *Ranah Keterampilan Khusus*

- a. Memahami teori-teori di bidang bahasa dan sastra, dan mampu menerapkan teori tersebut dalam menghadapi suatu fenomena bahasa dan sastra (puisi, prosa, dan drama) tertentu, atau permasalahan budaya secara umum terutama yang berkaitan dengan kebudayaan tropis. (KK4)
- b. Memiliki kompetensi sebagai pemerhati bahasa dan sastra yang berintegritas yang berpegang teguh pada nilai-nilai kebenaran yang mampu berperan secara mandiri dan berkelompok untuk melestarikan kebudayaan lokal. (KK6)

4. *Ranah Pengetahuan*

- a. Menguasai teknik dalam kemahiran berbahasa secara praktis. (PP3)

B. **Capaian Pembelajaran MK** :

At the end of the course, students are able to explore the process of writing microfiction, identify basic elements and structures of microfiction engage in a collaborative group discussion and write and publish microfiction.

C. **PIP Unmul yang di Integrasikan** :-

D. **Deskripsi Mata Kuliah** :

This course introduces students to a type of fiction writing called a microfiction. The students are encouraged to write stories that are 500 words or less. This course also emphasizes on discussion, work revision, and strategies for writing microfiction. Students will participate in each class activity that is helpful to provide the opportunity to give and receive feedback both from peer and lecturer. In addition, extensive reading is another activity to include in this course that will improve students' language proficiency in terms of vocabulary, grammar and writing.



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 FAKULTAS ILMU BUDAYA
 PROGRAM STUDI SASTRA INGGRIS

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E. Daftar Referensi :

1. Birch, C. *The creative writer's workbook: A source for releasing your creativity and finding your true writer's voice (Fourth edition)*. Oxford: How To Content, 2009.
2. Nelles, W. Microfiction: What makes very short story very short, *Narrative*, 20 (1): 87 - 104 , 2012
3. Oshima, A & Ann H. (1999). *Writing Academic English(Third Edition)*. New York: Longman.
4. The Usborne Creative Writing Book. London: Usborne Publihing Ltd, 2016.
5. Williams, T. Flash Fiction, in Steven Earnshaw (ed), *The handbook of creative writing (Second edition)*, 315-323. Edinburgh: Edinburgh University Press, 2007.
6. Syllabus

Pertemuan Ke	Kemampuan khusus (Sub-CPMK)	Indikator	Materi Pokok (Bahan Kajian)	Metode /Model Pembelajaran	Pengalaman Belajar	Penilaian		Bobot	Referensi
						Jenis	Kriteria		
1	Students are able to explain some information related to creative writing course	<ol style="list-style-type: none"> 1. Students are able to provide input towards the learning contract 2. Students are able to comprehend each topic offered in this course 	Introduction to creative writing course	Lecturing, discussion and in-class composition	<ul style="list-style-type: none"> - The lecturer introduces creative writing course and find some information about the class profile (e.g. students' level and needs) - The lecturer and the students have a 	Non test	Giving suggestions towards the teaching and learning process, materials, learning methods, etc	5 %	6



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UNIVERSITAS MULAWARMAN
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Tgl. Terbit :

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					<p>discussion about the rules and regulations in creative writing class and other information to be included in the learning contract.</p> <p>- The students write an unforgettable experience</p>				
2	Students are able to employ various steps of writing process used in narrative writing	Students are able to explain five stages in writing process	Pre- writing, drafting, revising and editing, proofreading, and writing a final draft	Lecturing, discussion and in-class composition	The lecturer and students review the writing process material	Paragraph writing	Competent at identifying the stages in writing process	5 %	3



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 FAKULTAS ILMU BUDAYA
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Tgl. Terbit :

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Hal :

3	Students are able to explain about microfiction (flash fiction)	<ol style="list-style-type: none"> 1. Describing microfiction 2. Determining story genres 	The concept of microfiction and story genres	Lecturing and discussion	<ul style="list-style-type: none"> - The lecturer introduces microfiction and story genres - The students practice to arrange a very short story 	Writing practice	Competent at writing a paragraph about an unforgettable experience within the time limit	5 %	1,2
4 & 5	Students are able to identify the elements that make up a story (1)	<ol style="list-style-type: none"> 1. Describing characters through appearance, personality, age, etc 2. Listing strengths and weaknesses of the characters 3. Finding out the greatest problems faced by the characters 4. Bringing characters to life 	Creating characters	Lecturing and discussion	<ul style="list-style-type: none"> - The lecturer introduces characters in a story - The students create their own story characters 	Writing practice	Creating story characters using 'Character Questionnaire'	15 %	2,4,5



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UNIVERSITAS MULAWARMAN
 FAKULTAS ILMU BUDAYA
 PROGRAM STUDI SASTRA INGGRIS

No. Dok. :

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6 & 7	Students are able to identify the elements that make up a short story (2)	<ol style="list-style-type: none"> Identifying time and place of the story Determining the theme of the story 	Setting, theme, point of view	Lecturing and discussion	<ul style="list-style-type: none"> The lecturer introduces setting, theme, point of view The students identify setting, theme, point of view from the story examples 	Writing practice	<ul style="list-style-type: none"> Listing some information about setting, theme and point of view from the story examples Creating fictional setting to make up a story 	10 %	2,4,5
8	MID TEST								
9	Students are able to identify the elements that make up a short story (3)	<ol style="list-style-type: none"> Writing a step-by-step plan of a story Thinking how the event of the story flows based on the sections (beginning, build-up, climax, resolution, and end) 	Plot	Lecturing and discussion	<ul style="list-style-type: none"> The lecturer introduces plot The students write a story outline 	Writing practice	Competent at writing a story outline	15%	2,4,5



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UNIVERSITAS MULAWARMAN
 FAKULTAS ILMU BUDAYA
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No. Dok.	:
Tgl. Terbit	:
No. Revisi	:
Hal	:

10 & 11	Students are able to draft plot sections	<ol style="list-style-type: none"> 1. Using the event to get the story started whether or not it creates challenges to the characters. 2. Describing how things can change the hero's situation 3. Describing how the main character confronts the big problem 4. Describing how the problem(s) is/are solved 5. The interconnection of the story that shows how things have changed for the character from the start 	Plot sections: Beginning, build-up, climax, resolution and end	Lecturing and discussion	<ol style="list-style-type: none"> 1. The lecturer introduces plot sections: beginning, build-up, climax, resolution and end 2. The students try to draft the story 	Writing practice	Competent at writing a story draft	15%	1,2,4
12	Students are able to add dialogues in a story	Showing how dialogues are written	Dialogues	Lecturing and discussion	<ol style="list-style-type: none"> 1. The lecturer explains how to write dialogues in a story 	Writing practice	Competent at arranging dialogues in a story draft	10%	4



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					2. The lecturer the use of speech (dialogue) in a story 3. The students add dialogues in their story draft (if any)				
13 & 14	Students are able to revise and edit microfiction story	1. Revising and editing microfiction story 2. Providing feedback on the development of the story 3. Editing grammatical errors 4. Using self-editing and peer-editing worksheet in the process of reading and commenting other students' microfiction	Peer editing and peer revision	Task	- The lecturer provides assistance in the process of revising and editing microfiction story - Each student exchanges his/her draft	Writing evaluation	Competent at revising and editing microfiction story	15%	3 & 4



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		story							
15	Students are able to proofread and publish their microfiction	Proofreading and publishing microfiction	Writing final microfiction	Discussion and task	<ul style="list-style-type: none"> - The lecturer provides assistance in the process of publishing microfiction story - Each student proofreads and publishes his/her microfiction 	Writing evaluation	Competent at completing microfiction story	5%	3 & 4
16	FINAL TEST								

Evaluation:

- | | |
|---------------|-----|
| 1. Affective | 10% |
| 2. Assignment | 20% |
| 3. Mid Test | 30% |
| 4. Final Test | 40% |



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Samarinda, 2018

Mengetahui Ketua Program Studi

Singgih Daru Kuncara, M.Hum

Dosen Penanggung jawab MK

Setya Ariani, M.Pd



Creative Writing Course Introduction

Meeting 1

By: Setya Ariani

Course Description

Creative writing course will focus on theory and practice of writing work of fiction. This course introduces students to a type of fiction writing called a microfiction. Students are encouraged to write stories that are 500 words or less. This course also emphasizes on discussion, work revision, and strategies for writing microfiction. Students will participate in each class activity that is helpful to provide the opportunity to give and receive feedback both from peer and lecturer. In addition, extensive reading is another activity to include in this course that will improve students' language proficiency in terms of vocabulary, grammar and writing.

Objectives

1. creatively express and convey ideas in fiction
2. explore the process of writing fiction
3. identify basic elements and structures of fiction
4. engage in a collaborative group discussion
5. encourage extensive reading
6. use language for aesthetic effect

Learning Contract

- Attendance
- Advance notice of absence
- Participate in each class activity both online and offline
- Print/ copy/ download the materials
- No late submission for assignment

What will be learnt in this semester?

- Introduction to creative writing
- Challenges and process of creative writing
- Elements of fiction
- Introduction to microfiction: characteristics and tips
- Peer review, self editing and lecturer's feedback

Classroom Activities

- Synchronus and asynchronus learning (lecturer prior notice)
- Lecturer presentation
- Student presentation
- Peer reviewing and peer editing
- Group discussion
- Story composition
- Publishing story
- Extensive reading



Required texts and materials

- Course outline
- Handouts
- Printable writing materials
- Daily reading log
- Self-editing rubric
- Peer-editing rubric

Extensive Reading

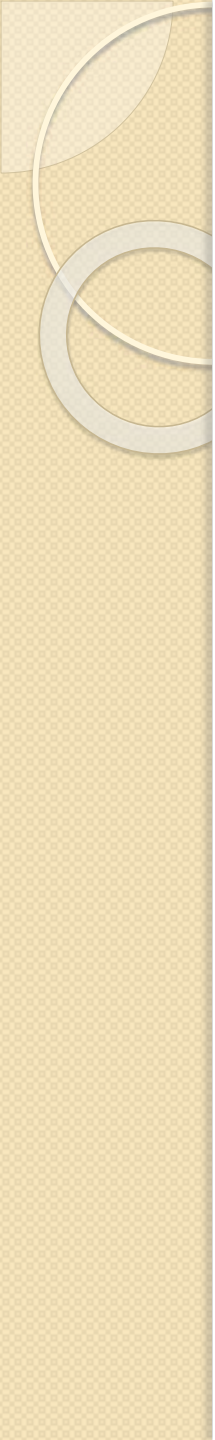
- Microfiction stories available on <https://microfictionmondaymagazine.com/>
- Other fictional stories such as novels and short stories

How will you be assessed?

- 10 % of affective
- 20% of assignments
- 30 % of mid test
- 40 % of final project



CHALLENGES OF CREATIVE WRITING

- 
- The major challenge to any writer is the work itself: getting the book written; making characters believable; allowing subject and form to work together; and creating verisimilitude.



Some significant challenges and opportunities for the purpose of creative writing

- Challenges to writers
- Challenges of translation
- Challenges of experiment
- The challenge of design
- The challenge of quality

Challenges to writers

- Think yourself forwards into the kind of writer you want to become (or to cease to be the writer you have come to dislike).

1) Indifference

The corrective action of producing and publishing only your best writing, and even then nothing is guaranteed.

2) Rival media

To what extent do you, as a new writer, accept this as a challenge rather than a threat? Make an ally of film and digital media, by either creating fiction that becomes (but challenges) film, or writing that exploits and expands new technologies for its transmission.

3) Sentimentality, or kitsch

It is difficult for new writers to recognise cliches of feeling in their writing. Kinzie (1999: 376–377) labels these lame notions as kitsch: ‘suffused with sentimentality and linked to moral corruption’ (cited in Morley, 2007, p.66).

4) Displacement of activity

Doing thousand things to avoid writing. If you have distractions, they are usually of your making. By allowing and even encouraging distraction, you award yourself your own prize for quitting.

5) Talking it away

New writers prevaricate when they should act and, worse, new writers develop a bad habit of 'talking away' their work, instead of writing it down. Do not talk about your work beforehand; write it, do it.

6) Criticism and journalism

Take the craft and precision of creative writing to criticism and journalism and remake them as creative nonfiction.

7) Fantasy and perfectionism

Some writers do not fulfil their promise for a number of reasons, such as their addiction to a fantasy idea of themselves, spinning daydreams of success, while not comprehending that creative life involves exceptional levels of attention. A parallel enemy is perfectionism. Many creative writers strive for perfection in their work and working practice, but not enough of them achieve it.

8) Pagefright and word-blindedness

There are moments when new writers think they have writer's block. Part of this is a kind of pagefright, aversion to the empty stage of the page, incomprehension of their role in filling it and performing to an invisible audience. has produced a great deal of work in a short time and cannot read themselves as a writer; they are blind to that perspective. The way to recover is to stop writing, to print the manuscript and not look at it again for at least three weeks. After this period, it will seem sufficiently distant from your creative mental processes, as if it were the work of somebody else.

9) Out of depth

Writing beyond your skill or experience is frightening and can make the creative process slow or even static. Either you may feel that you do not know enough about what you are writing, or the means for expression seem beyond your grasp.

10) Self-doubt

Self-doubt functions like self-censorship. Writers who do not feel self-doubt occasionally are lying to themselves.

11) Work-life balance

Make the work–life balance work *and* live. One way is to be honest with yourself and those around you about what you want to do. Explain the demands on your time and your hopes for writing, then discuss and decide what is possible and achievable rather than what is impossible or idealistic.



Any questions and
suggestions?

Activity

- Read the short story entitled “The Secret of the Stones” for approximately 10-15 minutes.
- List 5 words you remember from that story.
- On a piece of paper, using these 5 words, write everything you want to write (5 minutes).
- There are only 2 rules: You must not stop writing and you must not think.
- Submit your work anonymously.

Processes of Creative Writing

Meeting 2



Seven processes

01 PREPARING

02 PLANNING

03 INCUBATION

04 BEGINNING

05 FLOWING



Seven processes

06

THE SILENCE RESERVOIR

07

BREAKTHROUGHS AND FINISH LINES

ON TITLES

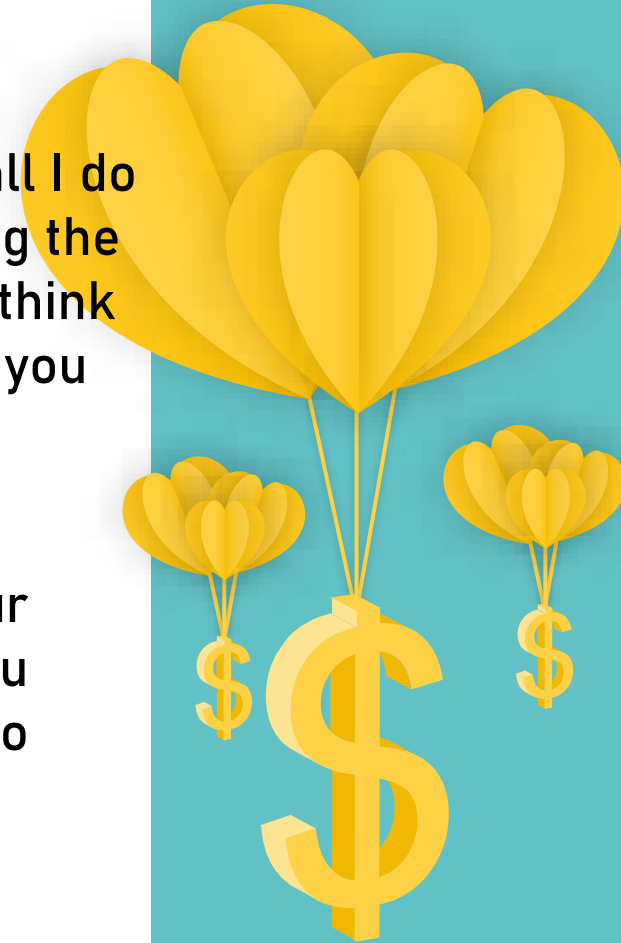


PREPARATION

All conscious actions: active reading, imitation, research, play and reflection.

Asking yourself these questions: What am I preparing for? How shall I do this? Then, instead of answering them immediately, stare back along the sightlines of the work you have already completed in your life, and think about ways you might push your next project well beyond anything you have ever reached.

Another question: Which genres do you want to adopt for your project? It might be the genre that you think suits you best; that you have practiced already; or a genre that openly challenges you to change your style, voice or over-familiar frameworks for thinking.

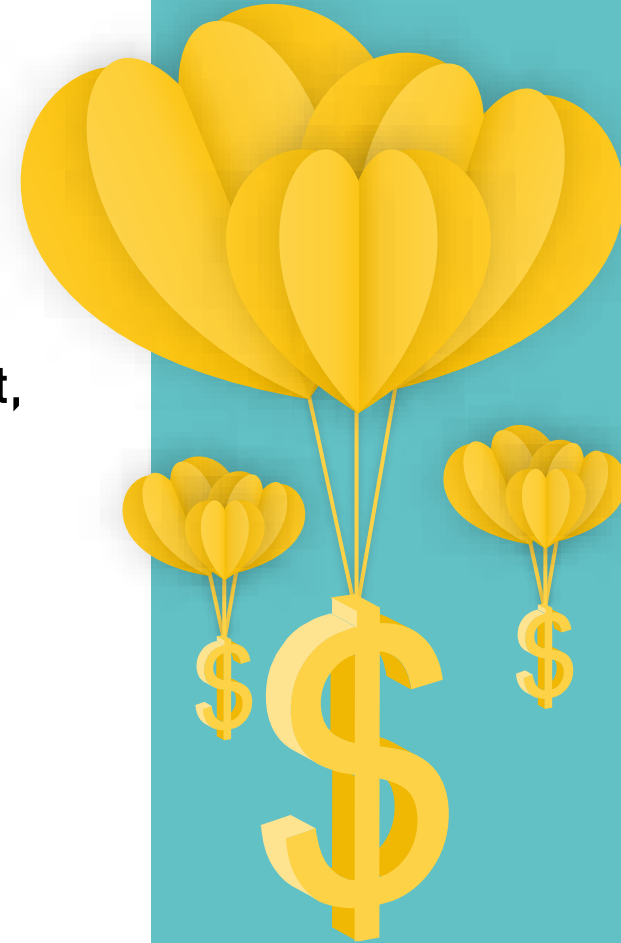


PLANNING

Research and acts of premeditation

Premeditation: the action of planning something (especially a crime) beforehand.

For example, creative nonfiction writers usually begin with subject, not structure, and make a choice; they research the subject, and carry out interviews and archive and internet searches.



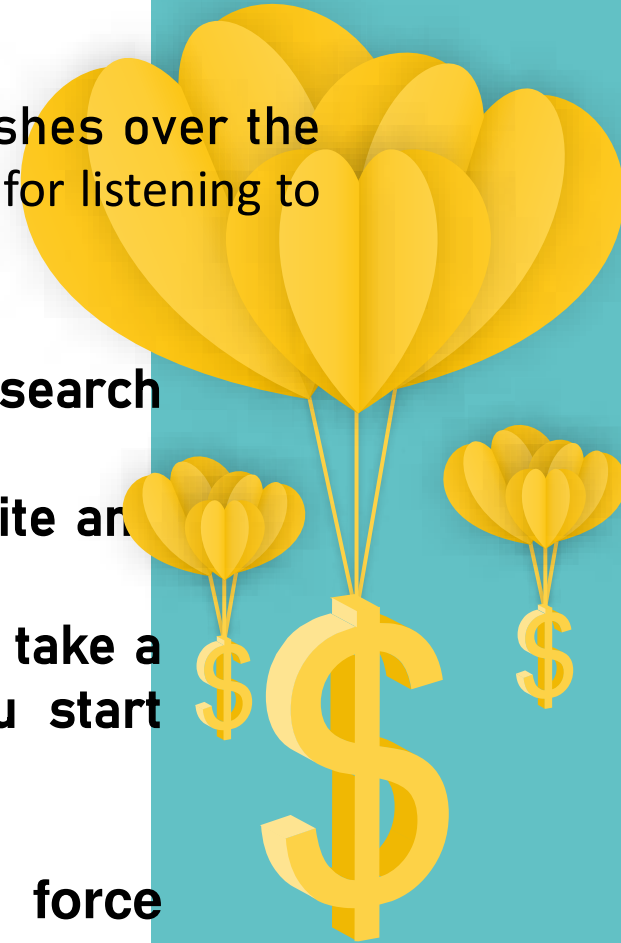
INCUBATION

Planning and preparation overlap with the incubation stage, which can seem a contradiction: a languishing action.

Incubation creates an incoming wave of the subconscious that washes over the pages you will write. It is not a time for talking about your project, but for listening to it growing.

- 1) Don't write a word until you have finished the bulk of your research and know much of what you want to say.
- 2) Start your project early enough so that you aren't forced to write and edit.
- 3) Be aware that you will need another (longer) stretch of time to take a complete break after you've finished writing and before you start editing.
- 4) Never edit while you write.
- 5) Whenever you feel particularly stuck or puzzled, *don't* force yourself to write.

(Gray-Grant)



BEGINNING

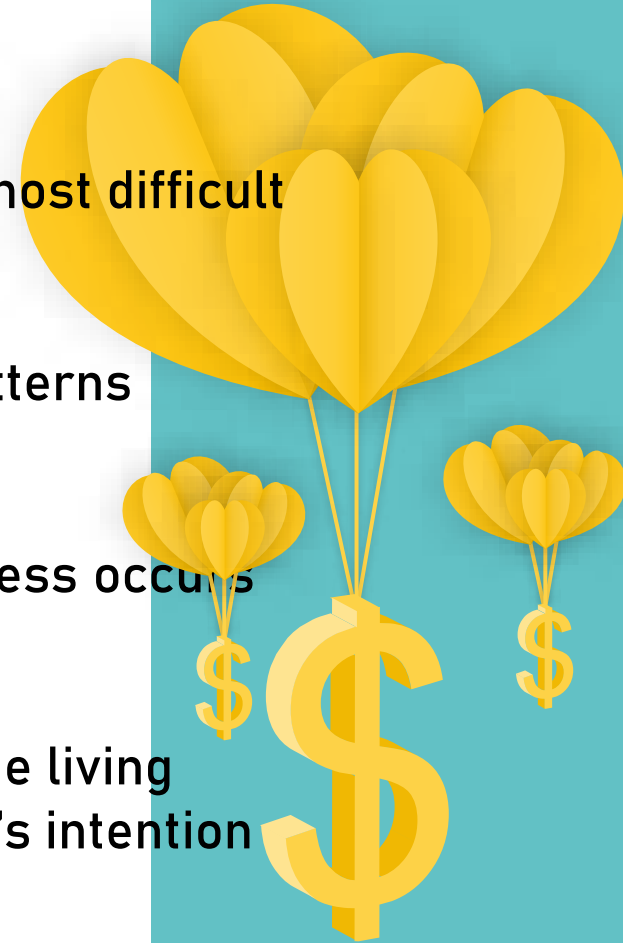
“Get black on white”

Writers agree that getting started on a new piece of writing is the most difficult of all the writing processes.

Begin by freewriting and free-associating sentences until some patterns emerge : the plot outline; character sketches; description.

You will discover, later, that the true beginning for any artistic process occurs some way into its composition.

This is the reason some creative writing tutors, when looking for the living words within a student's draft, experiment with the student-author's intention by striking out the first few paragraphs or stanzas.



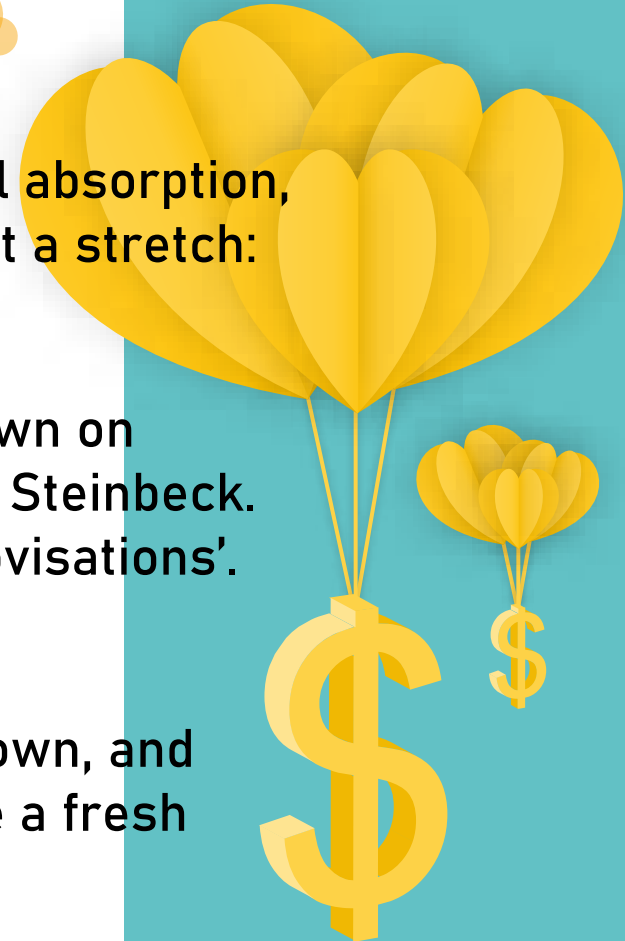
FLOWING

Keep to the discipline and habit of daily writing.

Creative flow has been described by psychologists as a state of total absorption, a superfine focus in which the writer has clear goals but is writing at a stretch: at the limits of their intelligence, in fact.

‘Write freely and as rapidly as possible and throw the whole thing down on paper. Never correct or rewrite until the whole thing is down’ – John Steinbeck. If you are finding this difficult, please turn to the Writing Game ‘Improvisations’. Pick up your pen and take it for a walk.

Remember: you will rewrite everything. The best thing is to dash it down, and cover the pages, getting ‘black on white’. By doing so you will achieve a fresh fluency which only arises through practice.



THE SILENCE RESERVOIR

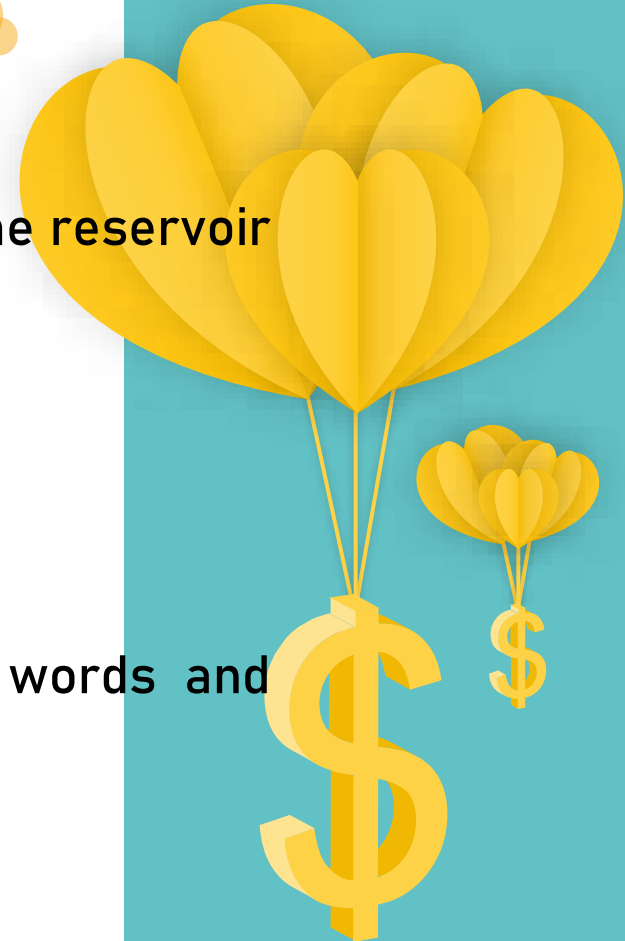
The writing process is not unidirectional, but a total, an organic process.

You will often find your fluency naturally slowing in order to allow the reservoir of language and ideas within your unconscious mind to replenish.

Leave the field. Stop writing. Finish for the day, and go for a walk.

Give yourself the time to recover your eloquence through silence.

You will find, as you do so, that the reservoir fills quickly, and words and phrases rise through it in shoals.



BREAKTHROUGHS AND FINISH LINES



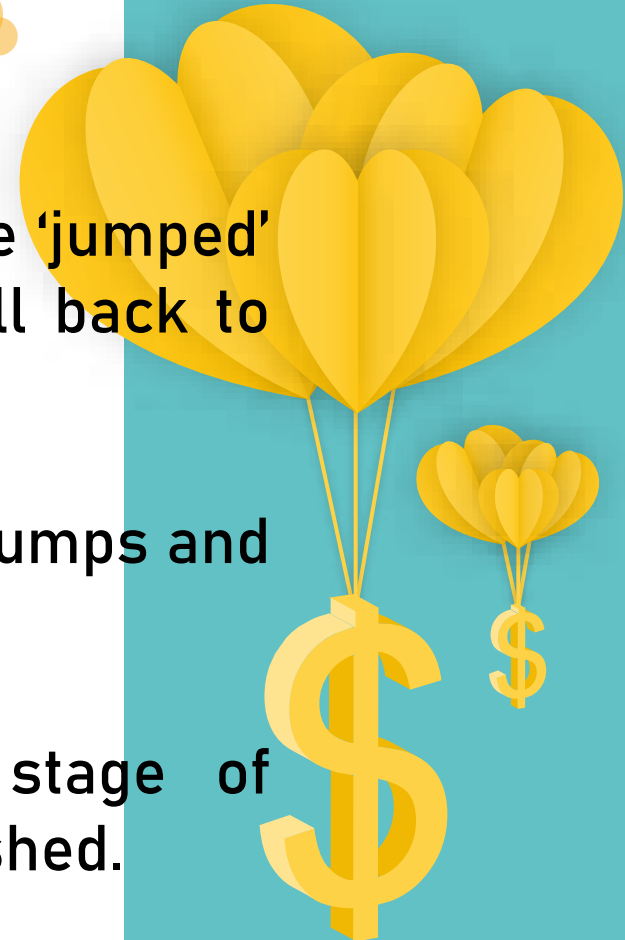
Not a progress, but a feeling of completion

Writers evolve their voices and styles. Once writers have 'jumped' a stage, and made a breakthrough, they very rarely fall back to their former quality or practices.

Be aware of this as you are writing, and watch for such jumps and steps in the evolution of your talent.

You will have the feeling of having completed a stage of development, although that does not mean you have finished.

Many writers revise their work even after publication. Sometimes the thorniest issue to finalise is the title.



ON TITLES

What does a title perform?

The title offers a first impression to readers.

You must make your title work as hard as all the words in your piece.

Spend a great deal of *conscious* time on your titles.

Titles require a reader's eye, and many titles come to their authors a long time after composing, when writers can become a reader *of* themselves again.



References

Gray-Grant, D. "Become a better writer by incubating." *Publication Coach*, 21 Feb.2012, <https://www.publicationcoach.com/become-a-better-writer-by-incubating/>. Accessed 13 Sept. 2022.

Morley, D. *The Cambridge introduction to creative writing*. New York: Cambridge University Press, 2007.

Improvisations

Choose a time of day when you are free of commitments for thirty minutes. *Improvise* in prose, not poetry, on one of the following subject headings, all of which are adapted from ideas and titles in the Norton American literature anthologies (Morley, 130).

A voyage around your bedroom

Three heroes of your youth

Adolescence

A horrible truth about your family

How to tame a wild tongue

How to tell a story

Five lies you tell about yourself

I heard a fly buzz when I died

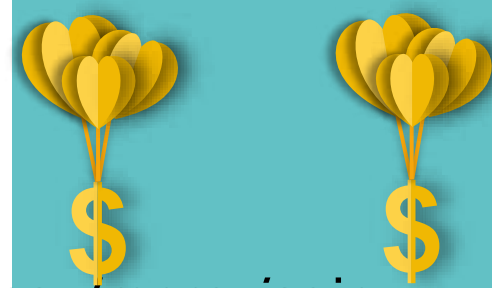
Going to the movies

When I read a book

The missed chance

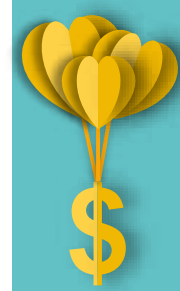
A life history of your grandmother

Effort at speech between two people



Improvisations

Thirteen ways of looking at a blackbird
Building a fire
Remembering your last birthday
Reading the mind of your friends
Pulling weeds
Scene in a waiting room
On observing a large red-streak apple
A conversation with your parents
The emperor of ice cream
The real thing
Thoughts on the present state of American affairs
Midnight and I'm not famous yet
One square metre of your soul
Fates worse than death
Owl woman and coyote
After a dinner party
What it is like to be hungry every day
Why you are wonderful



Improvisations

The average word count for each day should be about 500 words. Try to reach this number as best you can by writing fast.

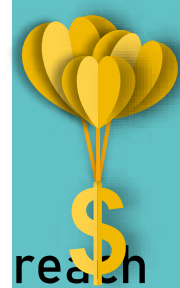
This game requires you to write once in a week (for two weeks).

Week 1 : 14 – 21 September 2022

Week 2 : 22 – 29 September 2022

Deadline: 30 September 2022 via Google Drive

Aim: Improvisation is good practice, especially when you feel blocked, and provokes happy accidents. The point is not to create the free associations of free-writing, but to encourage concentration and improvisation on one subject, and to engender the *habit of fluency*, a little like practising scales before improvising your own melodies.





QUESTIONS?



What is microfiction?

Meeting 3

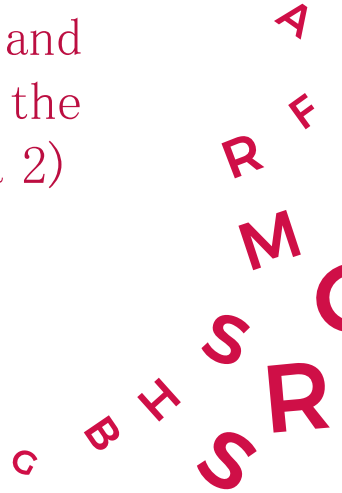
Microfiction

“Also known as flash fiction, is a way of telling very short stories” (The Usborne Creative Writing Book 84).



The term ‘flash fiction’ has become widely accepted referring to short stories, along with the other popular terms - ‘short-short story’, ‘microfiction’, ‘nanofiction’ and ‘sudden fiction’ (Williams 316).

Microfiction is derived from the Greek word mikros (small) and the Latin word fictio (formation), and this type of literary form suits to represent a wide range of both historical and contemporary subjects and is considered ‘responsive to the shifting contexts of literary production and reception’ (Botha 2)



The Length Fiction: The Narrative Brevity (Summary of Nelles (89))

Zavala

To qualify as
“*microficción*”,
stories must be
under 250 words



Thomas

For “flash
fiction”, stories
must be under 750
words



Stern

To constitute
“microfiction
”, stories
must be under
300 words

The Usborne Creative Writing Book

Stories are usually not
more than 100 words long;
sometimes as short as
five or six.

Characteristics of Microfiction

Brevity. Specific word count. Microfiction attempts to condense a story into the fewest words possible. It tries to tell the biggest, richest, most complex story possible within a certain word limit.

A beginning, middle, and end. Emphasized on plot. While there are certainly exceptions to this rule, telling a complete story is part of the excitement of working in this condensed form.

A twist or surprise at the end. Think twist endings which often surprise or shock the reader.

A
F
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M
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1. **Characters.** All fiction requires characters, or at least some sort of presence through which the story is told. In microfiction, characters have little time to be developed and describe. Show them in action. Describe the little details that bring the character to life in the reader's mind.
2. **Rich language.** Microfiction exists somewhere between the realms of poetry and short story and uses poetic language to weave the tale efficiently. The format is fluid, allowing the writer to experiment and play with words and form.



Microfiction Elements

Setting is where the action takes place. This can be told in a sentence: Example: She watched her son go to bed.

Limited characters, usually there is not room for more than two characters--three at most. But realize "characters" don't always have to be human. In fact, they don't even have to be animate.

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Conflict --tension to keep the reader reading. It can be verbal, physical or mental. It doesn't always have to be villain/hero.

Resolution is the conclusion of the conflict. "Small" works best in flash fiction; don't go for miraculous resolution, in which the protagonist is saved by some miracle not of his/her making.

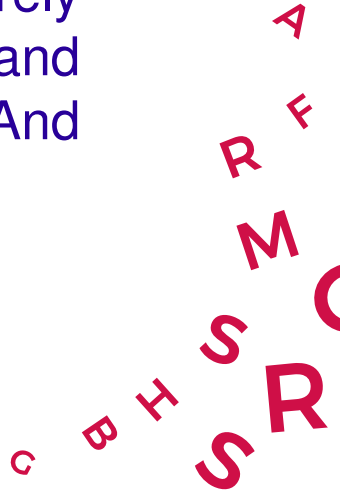
Most writers use surprise endings, partly because microfiction lends itself to such, but mostly because it makes it more fun both to read and to write. But they are not necessary. Even with a twist, don't surprise your readers too much.

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Microfiction Writing Tips

Let dialogue do it. Write an all-dialogue story. Let the dialogue describe the characters and create conflict.

Stories to avoid. Although the form is new, there are some clichés already. Don't write about a writer writing and don't rely on "it was just a dream" pieces. These are overused and abused in many types of fiction, especially in microfiction. And when your story is over, just stop.



Yard Sales

by Nancy Welch

On the downward slope of your forties, you marry, acquire a stepdaughter, and learn to ski.

“So brave,” friends say. “At your age.”

But gentle groomers forgive your wedge. For the occasional yard sale—skis and poles strewn—your newly-wed husband skis clean-up.

From the lift, you watch the toddlers, tethered to one parent while the other slow-carves a protective perimeter. On this hill, your husband has explained, he and his ex taught their daughter. You picture them each time the unforgivable fact of you spins the girl into a yard sale, her father, on clean-up, hopeless to retrieve what she’s lost.

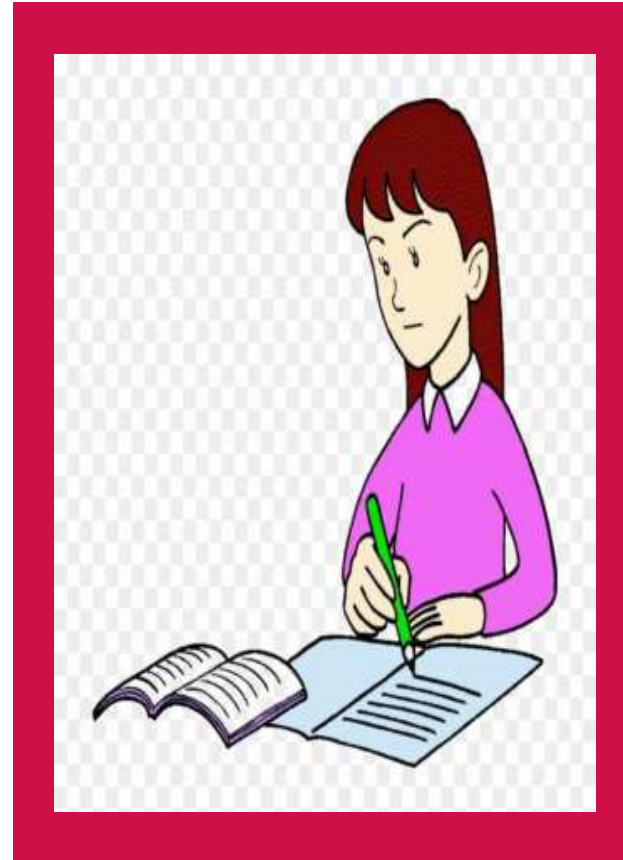
(Source: *Microfiction Monday*, 110th Edition)




Get your writing started!

Go-for-it approach by Birch (10-11).

- Set yourself a time of 10 min, 20 min, 30 min or an hour – whenever you are available, and just write.
- Get in action. Keep your hand moving.
- Whatever comes; no thinking, crossing out, rewriting – just do it.
- Stick to the allotted time – no more, no less.
- Some of what you write may be rubbish – fine! When you give yourself permission not to be perfect, things start to happen.
- Another excellent way of both flexing your writing muscles and focusing the mind is to set yourself the task of writing a complete story in – say – 100 words; no more, no less.



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Write: 'I remember when ...' or 'I don't remember when ...' 'I want to tell you about ...' 'I don't want to tell you about ...' 'I have to smile whenever I ...'

Write about a colour, a taste, a smell, an emotion. Write about a favourite outfit, an embarrassing experience, a holiday disaster, a beloved pet, a dream. Write about what it feels like to have no ideas.


Write: 'If I were a piece of music I would be ...' or 'The woman on the bus made me think of ...' or 'The meal I would choose as my last would be ...'

Open a book or turn on the radio and start with the first sentence you see/hear. If you get stuck, write your first sentence again and carry on.





There was a moment when I was really sad back then. It was when I could not attend my graduation ceremony in high school. I had to leave my hometown earlier in order to be able to join short courses. My high school friends told me why I did not even say goodbye before leaving the city. They informed my parents that my homeroom teacher looked for me and asked my friends about my address. My friends came to my house and gave it to my mother. It turned out to be my graduation gift. Although I felt great sorrow, I was so thankful for that moment. (9'55'') (107 words)



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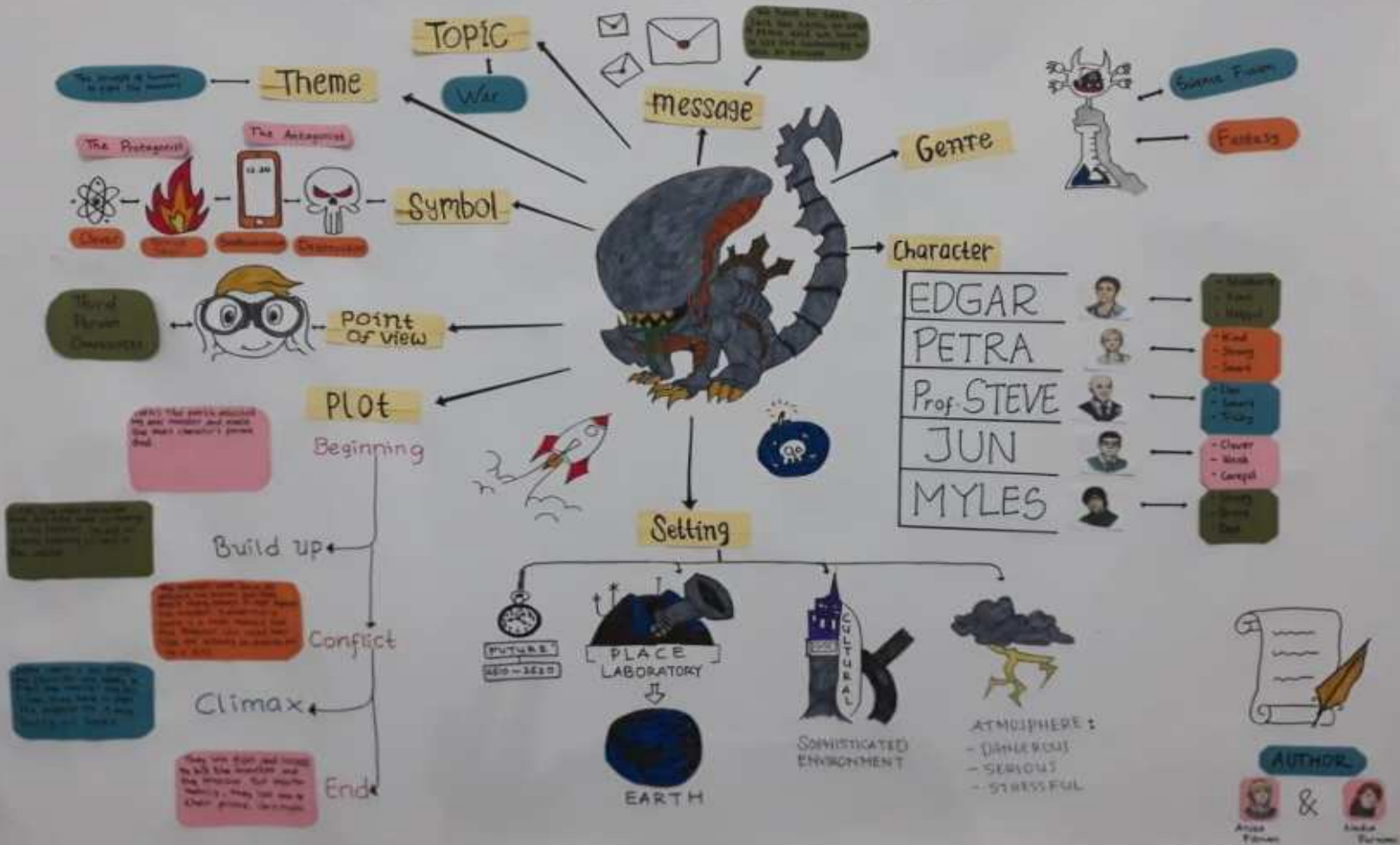
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WORLD REVENGE



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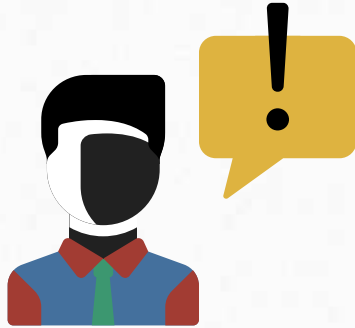
Creating Characters

Meeting 4 - 7

Definition of Characters

“Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action” (Abrams & Harpham 46)

Characters



The people in narratives.

The author's presentation and development of the traits of characters through *characterization*.

The characters are sometimes not people, but the author endows them with human abilities and psychological traits.

(Griffith, 60)

Two Essential Characters in a Story

Protagonist



Antagonist



Direct Revelation

The author simply tells readers what the character is like.

the window was open, because the Bears, like good, **tidy** Bears, as they were, always opened their bedroom window when they got up in the morning.

Indirect Revelation

Authors show us, rather than tell us, what characters are like through dialogue, external details (dress, bearing, looks), and characters' thoughts, speech, and deeds.

And while they were walking, a little Girl called Goldenlocks came to the house. First she looked in at the window, and then she peeped in at the keyhole; and seeing nobody in the house, she turned the handle of the door.

Case Question : How do the characters in *The Story of the Three Bears* relate to one another?

Once upon a time there were Three Bears, who lived together in a house of their own, in a wood.

One of them was a Little, Small, Wee Bear; and one was a Middle-sized Bear, and the other was a Great, Huge Bear.

And while they were walking, a little Girl called Goldenlocks came to the house. First she looked in at the window, and then she peeped in at the keyhole; and seeing nobody in the house, she turned the handle of the door.



The Little, Middle sized, and Huge Bears were siblings. They lived in their own house in a wood.



Goldenlocks was an uninvited guest-- a little girl who came to the bears' house unannounced.

Types of Characters in Fiction

According to Poli, there are nine types of characters in fiction:

1) Confidante Characters

A confidante is someone or something the main character confides in. Readers can learn a lot about the main character's personality and thoughts through this. The confidante can be another character or it can be the inside pages of the main character's diary.

2) Dynamic or Developing Character

A dynamic character is someone who changes throughout the story. This may be a good change or a bad one, but the character's motivations, desires, or even personality changes due to something in the story. This is usually a permanent change and shows how the character has learned and developed over time in the story.

3) Flat or Static Character

A flat character is the opposite of a dynamic character. A flat character doesn't change much or at all throughout the story. Their personality and/or background isn't revealed well and we only know a handful of traits about them.

4) Foil Character

A foil character is someone who is the opposite of another character. Your main character can be sweet and caring and the foil character will bring out that side by being nasty. It contrasts two characters.

5) Round Character

A round character is similar to a dynamic character. A round character changes throughout the story gaining new traits, some traits opposite to who they used to be.

6) Stock Character

A stock character is just stock photos you can get off the internet. They are not a big deal to the story, they don't change at all, they're pretty much cliché characters such as the "dumb jock" or "popular cheerleader."

7) Protagonist or Main Character

Main characters are the root of the story. They will develop over time and will ultimately be part of the driving force of the plot. This is the character your readers will care most about.

8) Antagonist

An antagonist is the opposite of your protagonist. This character will, along with the main character, be the driving force behind the plot.

9) Villain

A villain is similar to the antagonist, but is evil.

Where do characters come from?

*People you know>> their appearance, hopes, bad habits.
Listen>>keep your ears open for snippets of conversation. Something you overhear might give you a starting point for a character.*

Unlikely pairings>>try creating characters by mixing and matching things that don't normally go together, for example rabbit + fierce

Strength>>strengths and weaknesses

Bringing Characters to Life

Objects

A character's possession can be revealing. You could show that a person is eccentric by the unusual things in his or her bag or pockets, for example

Relationships

How does your character interact with others? Is she kind? Does he start fights? Do other people warm to her or find her annoying?

Speech

The way people speak, as well as what they talk about, says a lot about them. For example, a shy person might talk quietly, and a nervous person could speak quickly.

Appearance

How do your character's clothes reflect his or her personality? Someone who is a stickler for rules might wear formal clothes, while a show-off might have an elaborate hairstyle.

Drip-feed information

You don't need to tell your reader everything about a character all at once. You can reveal things bit by bit, only giving away what's relevant to the story as it unfolds.

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DIRECTION: READ EACH PASSAGE.. IDENTIFY THE CHARACTER FOR EACH.

1) “Peter, look at me!” the principal demanded, but Peter kept his eyes down, and his lips tight. He had nothing to say on the subject. Not detention, not suspension, not anything could make him rat out his friends. Just because he had gotten caught didn’t mean they all had to.

2) “It’s just a rock. Come on!” Mary said. But Cara knew that the reddish brown, patterned lump on the ground was no rock. She knelt down and carefully picked it up. Inside, she knew, the tiny turtle had to be terrified. How did it get all the way over here, into the middle of the mall parking lot, she wondered. She looked around for a safe place where she might relocate him.

3) Tom grunted, and tightened his grip on the rock just above his head. His fingers strained with the effort. With his foot he felt around, trying to find a toehold. He was still a long way from the top of the cliff, but he was a long way off the ground, too. His heart pounded, but it felt light inside his chest. The feel of the cool air, the smell of the dirt and rock just at his face – he had never felt more alive!



Now create
your own
story
character

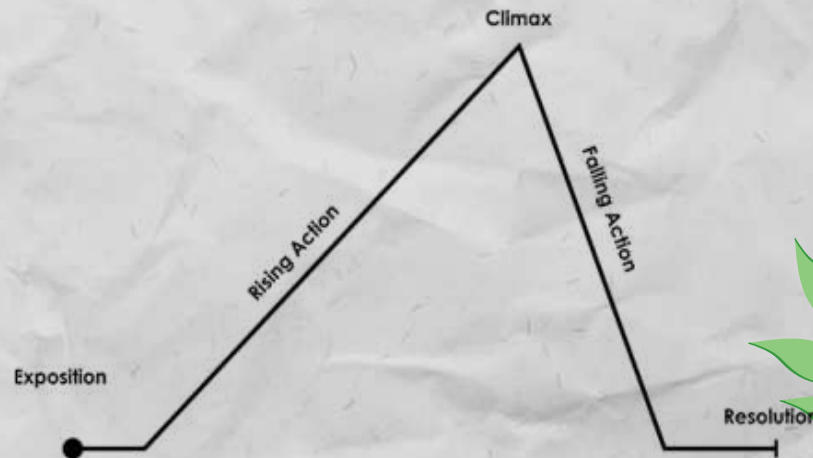
PLOT

Meeting 9 - 11

Plot

The plot in a dramatic or narrative work is constituted by its events and actions, and the actions are performed by particular characters (Abrams & Harpham, 293)

Plot Diagram





The Story of the Three Bears

Climax

The three bears came home and noticed that somebody had been in their house. They screamed and searched for Goldenlocks.

Rising Action

The door was not locked, so Goldenlocks opened the door and went in. She ate the porridge, sat down in the chair, and lay down upon the bed.

Falling Action

Goldenlocks was surprised to see the three bears and jumped out of bed. She ran away as fast as she could.

Exposition

Three bears lived in a house in a wood. They walked out into the wood after making porridge for breakfast. A little girl named Goldenlocks came into their house.

Resolution

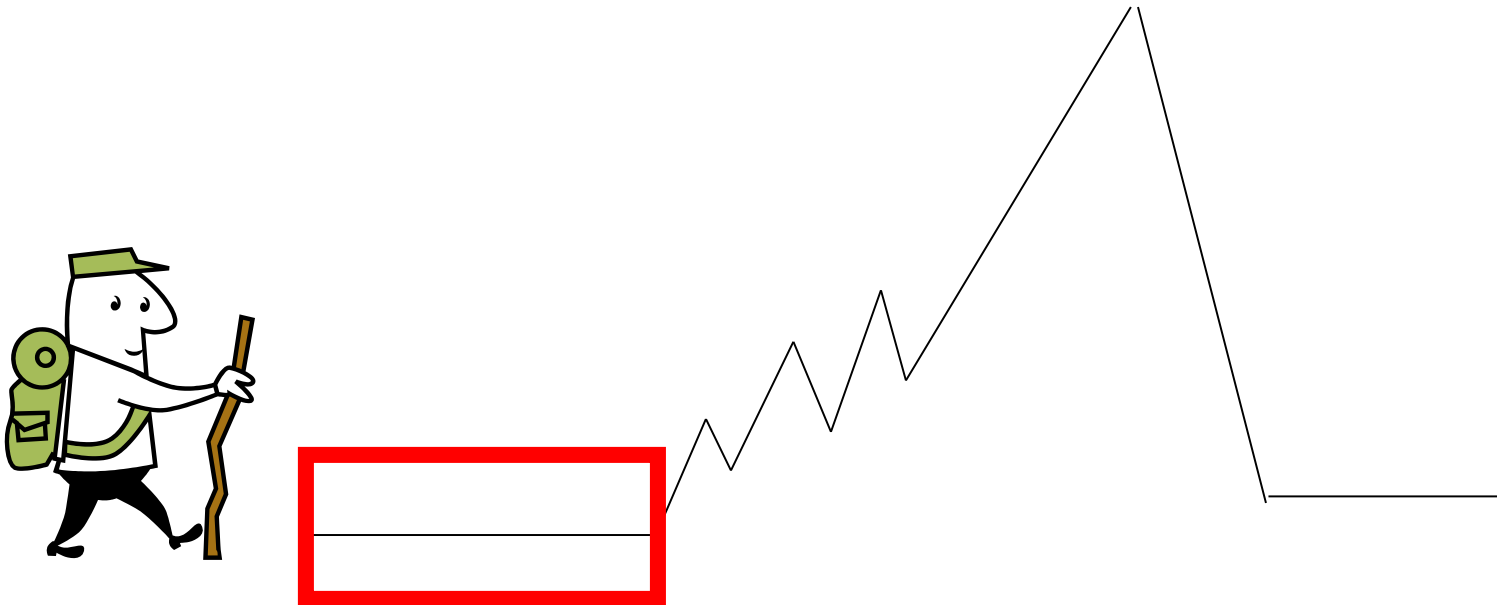
All three bears never saw her again.

Parts of a Plot

- Exposition - introduction; characters, setting and conflict (problem) are introduced
- Rising Action - events that occur as result of central conflict
- Climax - highest point of interest or suspense of a story
- Falling Action - tension eases; events show the results of how the main character begins to resolve the conflict
- Resolution - loose ends are tied up; the conflict is solved

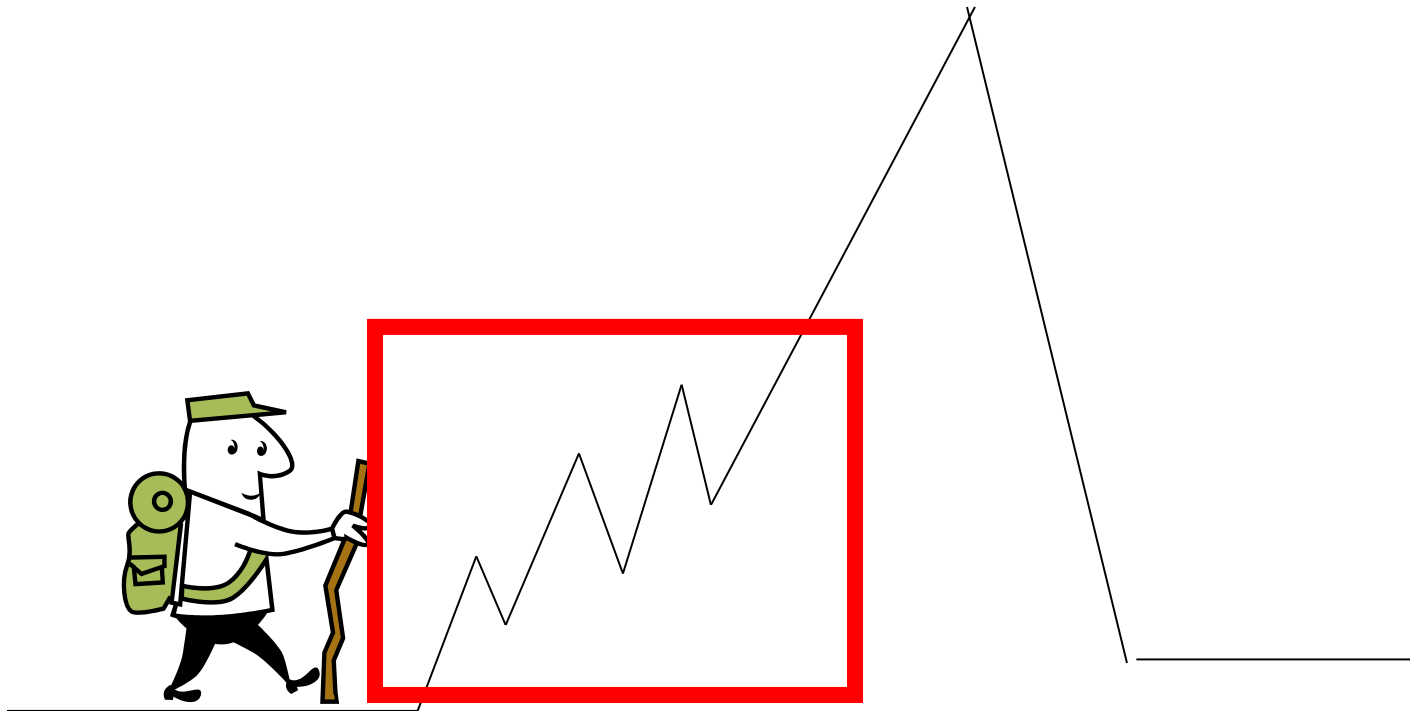
1. Exposition

- This usually occurs at the beginning of a short story. Here the characters are introduced. We also learn about the setting of the story. Most importantly, we are introduced to the main conflict (main problem).



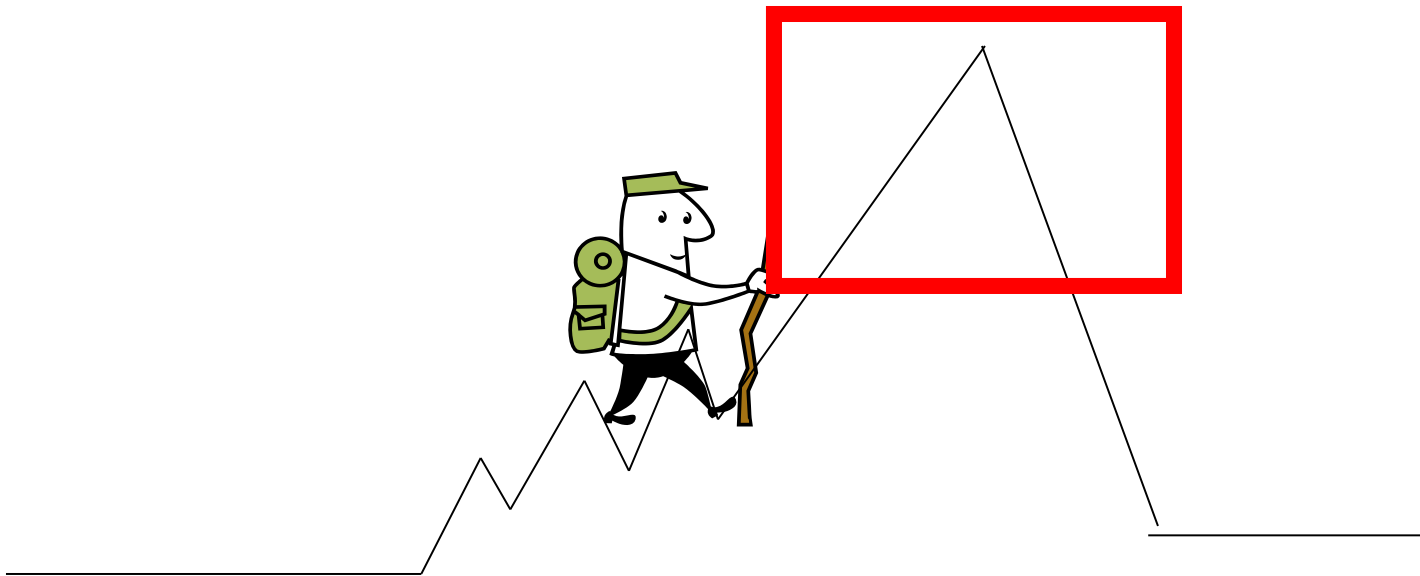
2. Rising Action

- This part of the story begins to develop the conflict(s). A building of interest or suspense occurs and leads to the climax. Complications arise



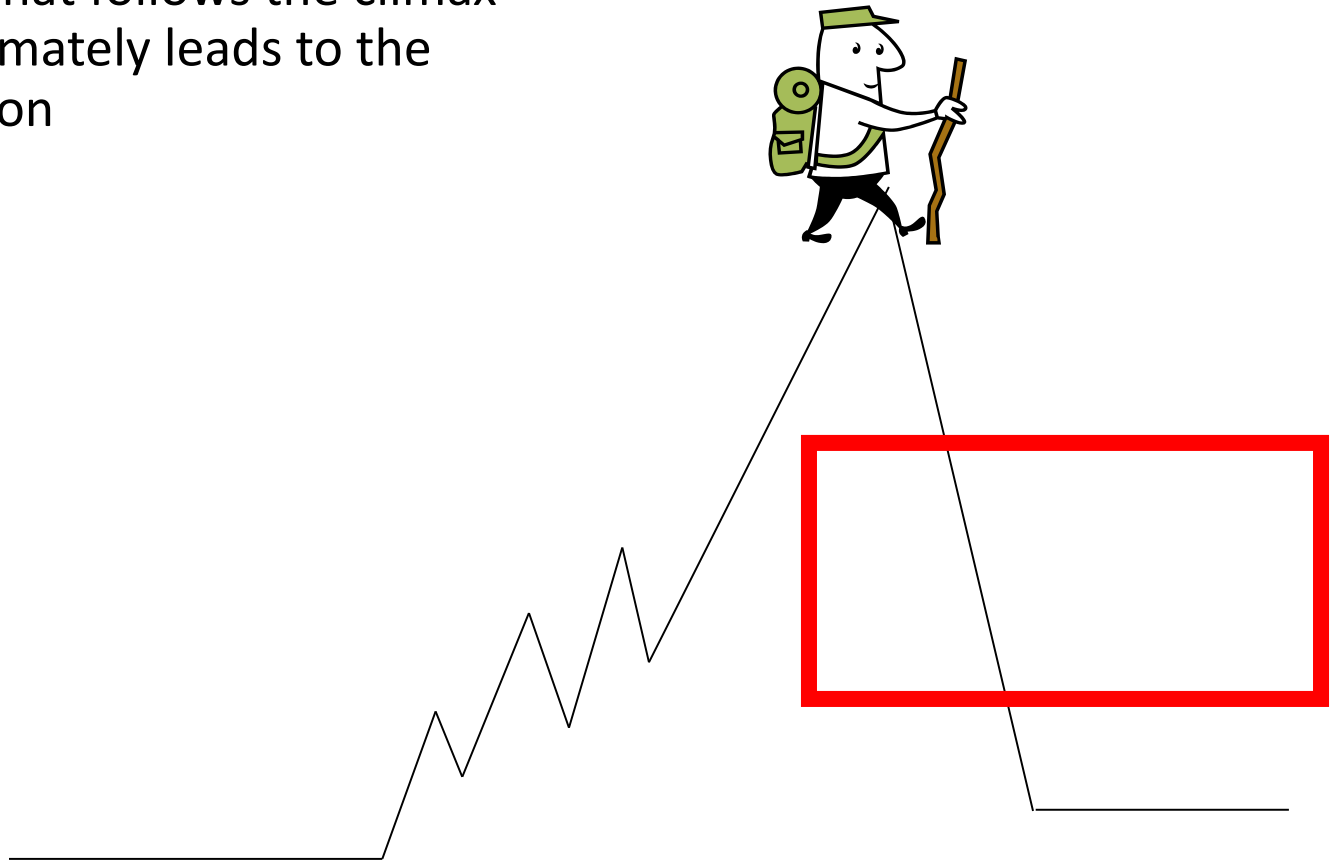
3. Climax

- This is the turning point of the story. Usually the main character comes face to face with a conflict. The main character will change in some way. This is the most intense moment.



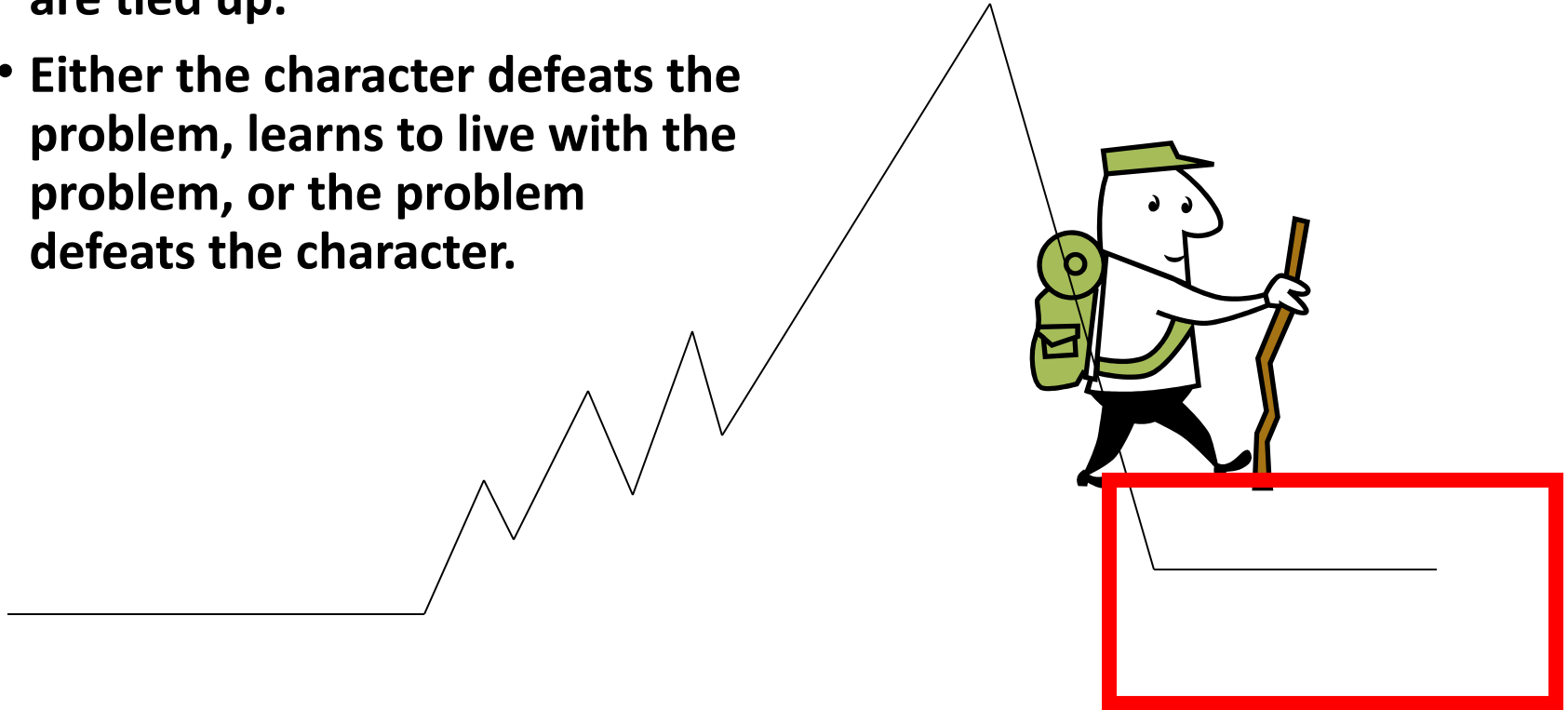
4. Falling Action

- Action that follows the climax and ultimately leads to the resolution



5. Resolution

- The conclusion; all loose ends are tied up.
- Either the character defeats the problem, learns to live with the problem, or the problem defeats the character.



Putting It All Together

1. Exposition



Beginning of
Story

2. Rising Action

3. Climax



Middle of Story

4. Falling Action



End of Story

5. Resolution

Special Techniques used in a Story

- **Suspense**- excitement, tension, curiosity
- **Foreshadowing**- hint or clue about what will happen in story
- **Flashback**- interrupts the normal sequence of events to tell about something that happened in the past
- **Symbolism** – use of specific objects or images to represent ideas
- **Personification** – when you make a thing, idea or animal do something only humans do
- **Surprise Ending** - conclusion that reader does not expect

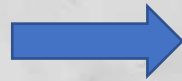


Case Question 1: How does the resolution bring a natural, thought-provoking, and / or surprise ending to the story?

Out Goldenlocks jumped, and ran away as fast as she could run—never looking behind her; and what happened to her afterwards I cannot tell. But the Three Bears never saw anything more of her.

Resolution concludes the story with rising action.

One (or more) characters in crisis. It begins with the inciting force and ends with the climax.

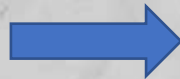


"...and what happened to her afterwards I cannot tell."

It arose an assumption about Goldenlocks' fate. She might feel terrified as she left the bears' house in hurry. What will happen to her afterward?

Resolution concludes the story with falling action.

Resolution of character's crisis. The events after the climax which close the story.



Uninvited guest finally left the bears' house.

Conflict

The struggle between two opposing forces/characters, with increasing intensity through the narrative.

Without conflict, there is no plot.

Conflict can be internal and external.

(Bond, Corbin et al.)

Types of Conflicts and Examples

Character vs Character

Goldenlocks arrived as an uninvited guest and surprised the three bears.

Character vs Society

The three bears left their door unlocked because they never suspected anybody would harm them.

Character vs Nature

Character vs Self

Goldenlocks struggled with her inner self as she entered the house without the owner.

Case Question 2: Based on *The Story of the Three Bears*, how is the main conflict resolved? Which conflict go unresolved?

But when she heard the little, small, wee voice of the Little, Small, Wee Bear, it was so sharp, and so high, that it awakened her at once.

How is the main conflict resolved?

The main conflict: finding the person who had entered their house.

After searching every nook and cranny, the three bears finally found Goldenlocks lying on the Little Bear's bed.

If she had been a thoughtful little Girl, she would have waited till the Bears came home, and then, perhaps, they would have asked her to breakfast; for they were good Bears—a little rough or so, as the manner of Bears is, but for all that very good-natured and **hospitable**.

Which conflict go unresolved?

It left unresolved in the story the reason why Goldenlocks visited the three bears' house without permission.

Dialogue



MEETING 12



- When characters talk to each other in a story, it's called dialogue.

Example:

The King raised his hand. “What’s the meaning of this intrusion?” he demanded.

“Please, Your Majesty,” said Leila, “my friends and I are in trouble.”

“Of course,” said the King.

Showing Dialogue



- When you write a dialogue, the words character say should be shown inside speech marks. Tips:
- Start a new line for each new speaker, using commas to separate the speech from the rest of the sentence.
 - The first word of a spoken sentence begins with a capital letter.
 - If you end a sentence with speech, the punctuation goes inside the speech mark.

Use speech to..



- Show a character's personality
- Convey someone's mood
- Show relationships between characters
- Introduce conflict
- Reveal information
- Make action more dramatic

Write a dramatic conversation between two characters.



Character suggestions

- 1) A superhero and supervillain
- 2) A brother and a sister
- 3) Fighter pilots in two different planes
- 4) Cats in the backyard

Example of microfictions:

1	<p style="text-align: center;">Yard Sales</p> <p style="text-align: center;">by Nancy Welch</p> <p>On the downward slope of your forties, you marry, acquire a stepdaughter, and learn to ski.</p> <p>“So brave,” friends say. “At your age.”</p> <p>But gentle groomers forgive your wedge. For the occasional yard sale—skis and poles strewn—your newly-wed husband skis clean-up.</p> <p>From the lift, you watch the toddlers, tethered to one parent while the other slow-carves a protective perimeter. On this hill, your husband has explained, he and his ex taught their daughter. You picture them each time the unforgivable fact of you spins the girl into a yard sale, her father, on clean-up, hopeless to retrieve what she’s lost.</p>
2	<p style="text-align: center;">Adulthood</p> <p style="text-align: center;">by Tim Frank</p> <p>It’s OK.</p> <p>It’s just that Gina’s pregnant, her mum’s just flown in from Nigeria with giant snails packed in Tupperware and they don’t fit in the fridge, they’ll rot, they’ll rot, shrieks my mother-in-law then Gina says it’s coming, and as she sobs in the toilet her mum says, I told you so, he’s no good, and the truth is we have a flat the size of a ping pong table, I work in a fucking bar and cigarettes cost twenty a box. I guess I’m not ready for this, I don’t even feel like an adult.</p> <p>It’s not OK.</p>
3	<p style="text-align: center;">Alex and the Face</p> <p style="text-align: center;">by James Burt</p> <p>We were in 6th form when Alex found the face. He was happy to share it and we all took turns wearing it. At first, the new features made my skin ache, with its tighter cheekbones and small nose. I soon grew to love the feeling of being someone else – there’s a thrill to playing with your identity when you’re a teenager. Sometimes we’d go to the pub and swap it between rounds. I still sometimes see the face in town, and long to say hello, but I don’t know for sure if it’s one of the old gang.</p>

4	<p style="text-align: center;">The New Measuring Device</p> <p style="text-align: center;">by Divya George</p> <p>“What size should we buy?” she asked him, sipping tea. Her phone opened on Amazon with ‘skewers for kitchen’ in the Search bar.</p> <p>He jumped into action.</p> <p>Her attention shifted to skewer composition, wood vs steel.</p> <p>He walked in circles, murmuring, “can’t find it.”</p> <p>She didn’t notice him pick something from near her and head into the kitchen.</p> <p>He reappeared all smiles. “How big is our new clock?”, he asked.</p> <p>‘Totally unrelated’, she thought. “Let me see”, she replied, her eyes now on Order History. “14 inches.”</p> <p>“We need smaller”, he said, holding out the clock. “This doesn’t fit.”</p>
5	<p style="text-align: center;">Absentee Friend Found</p> <p style="text-align: center;">by James Mahone</p> <p>In three weeks Fernie went from burley to that sinewy/striated look of a feral tweaker found hanging around Kum and Go parking lots at odd hours. Every vein conspicuous like electrical wiring in a stripped house, every dehydrated muscle furrowed and popping like his skin had been removed and the muscles underneath painted beige. Looking at him gave M the fantods. He thought about those exhibits with the corpses in various poses of activity and leisure, where they lacked skin but had popping eyeballs and whitened teeth; everyone always looked up into the assholes of the anatomical displays.</p>

(Source: Microfiction Monday-110th Edition. August 2, 2021.
<https://microfictionmondaymagazine.com/>. Accessed on August 18, 2021)

MICROFICTION PROJECT

A) MEETING 13 & 14

- Start writing your microfiction.
- Include the important elements of microfiction.
- Remember to only write a microfiction containing of 500 words or less.
- Create dialogue among characters.
- Choose your favourite genres: romance, comedy, thriller, etc.
You can combine story genres

B) MEETING 15 & 16

- Revise and edit your microfiction.
- Publish your microfiction on Instagram. Use canva to create a great design for your microfiction.